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DESIGN FOR STAINED GLASS
By Florence Snook

MINNESOTA STATE ART EXHIBIT

The State Art Society of Minnesota held its second annual exhibition at Winona, Minnesota. A preliminary view of the collection was given at the new State Capitol of Minnesota, in St. Paul, during the latter part of February. The fact that this beautiful new capitol building had but just been opened for public purposes undoubtedly helped to make the attendance at the St. Paul end of the exhibit a remarkably large one. Putting Winona and St. Paul together, possibly nearly fifty thousand Minnesota's people were able to get at least a hurried idea of what the art spirit of America is beginning to accomplish in the West. Considering the usual fate of art exhibitions, this is encouragement enough for the doubting or despondent, who can find only signboards and apartment houses in the newer western states.

The Minnesota State Art Society was created as a state commission of art by the Minnesota legislature of 1903, to advance the interests of the fine arts, develop the influence of art in education, and to foster the introduction of art in manufacture. A governing board of nine members was appointed, who still serve this year with but one change. These serve without compensation, and are debarred from receiving any prizes should they submit work to the exhibits. The arrangement of an annual exhibition somewhere within the state is one of the duties of the board.

The jury of award is entirely separate, and is made up of five members. Three of these must be artists, one an architect, and one a craftsman. Two of the artists must be chosen from outside the state, and either the architect or the craftsman must be so chosen.



VIOLET

By Robert Koehler

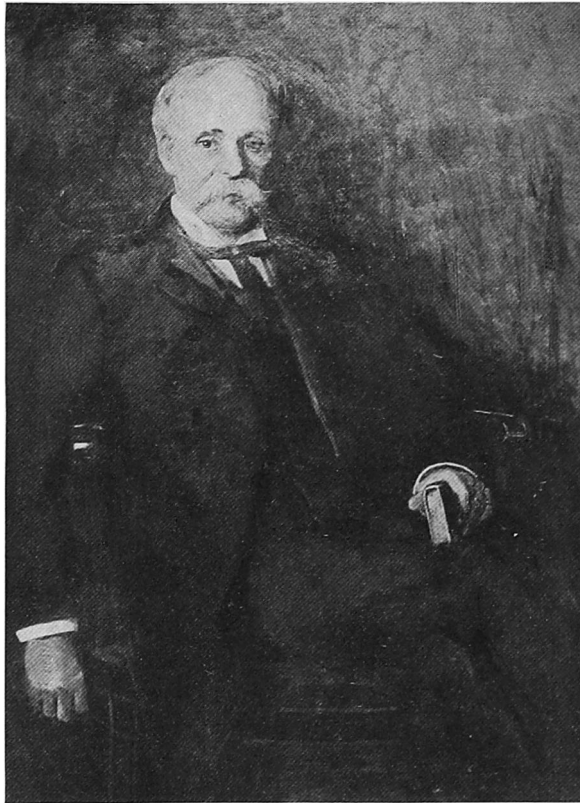
A list of names for jurors is submitted to the exhibitors for their choice, sufficient range of ability and location being provided for in this list of nominees, and it being understood that no juror receives a prize, no matter how superior his work. Last year the highest prize awarded was three hundred dollars, to a Minnesota resident, with several minor prizes. This year one hundred and twenty dollars was divided into six prizes of twenty dollars each, given for art craft work in "wood, glass, metal, leather, textile,

lace, and other materials, and for applied design"; one hundred dollars was given for the most artistic work by a Minnesota resident, and about two hundred dollars was divided among other awards.

This year's exhibit showed some increase of entries in the total. Though the art crafts were not so largely represented as last year, other departments showed increase. In the field of painting and other graphic arts about one hundred and fifty exhibits were listed, and most of the local work was good. Oils predominated, and portrait work was much in evidence. Of the local artists, Robert Koehler's "Violet," Mrs. Gertrude Barnes's "Grand Manan" (watercolor), Herbjorn Gausta's "Fishing Village," Miss Emily McMillan's portrait work, and Miss Grace McKinstry's "Spanish Girl" were especially noticeable for the qualities of composition, drawing, and color handling. One exhibitor, H. J. Buttrud, a Minneapolis worker in stained glass, sent a small oil, "The Day is Done," which received a good deal of favorable comment. Good work by the students of both the Minneapolis and the St. Paul Art Schools was shown. Most of this was entered in a competition for a book-cover design. The

popularity of monotypes was evident in this class of work, and some specimens of this method were excellent. One exhibitor from the Duluth Normal School sent a group of five monotypes in black-and-white of much vigor of treatment.

Outside artists furnished about one-fourth of the entries in painting. From the eastern states Caliga sent his "Autumn," a large and very decorative painting, perhaps the most striking canvas in the room, from its figure composition and treatment of atmospheric effects. Benson's "Woman Reading" was another magnificent painting exhibited. Chase's "Still-Life" and Bolton Jones's "Spring in the Berkshires" were much admired for their separate qualities of tone and methods of brush work. Saxton, Henri, Birge Harrison, Charles Warren Eaton, Keller, Alice Barber Stephens, Couse, and Curran were represented, some of these not by their best work. The St. Paul Art Society, in making out a list of paintings from the exhibit as desirable to choose from for purchase, showed its appreciation of the eastern exhibit by selecting Caliga's "Autumn" and Bolton Jones's "Spring" to head the list. Chicago was also favored by the choice of Karl Buehr's "Reverie" and J. H. Vanderpoel's "Cosette." Johansen's "Evening Over the Sea" might also have been selected, except for the claims of local talent. This painting, perhaps hardly received the attention it deserved. As a whole, the Chicago representation was far more evenly balanced as to merit than was the eastern one. Its best



PORTRAIT
By Emily D. McMillan

things fully equaled the best from the Atlantic coast, and there was no doubtful work. The canvases did credit to the contributors.

The department of sculpture had one entry from Knut Akerberg, who carried off the highest prize last year. Gustav Gerlach's model for his colossal statue of "Minnesota," shown at the St. Louis Fair, was exhibited, and Mrs. Katherine Backus's statue of Captain John Tapper was one of the chief objects of interest to local people. Caroline Peddle Ball, of Westfield, New Jersey, sent two designs for a font and an electrolier, and her clever figurine of the "Bashful Boy." John K. Daniels, of St. Paul, showed a portrait bust of Governor Ramsay, and Mrs. Stryker a figurine and some portrait sketches.

That art craft is steadily proceeding along the lines of least resistance to a renewal of the old hand work was shown by the jewelry exhibit. From the arts and crafts shop of Cleveland, Ohio, Mrs. Frances B. Smith sent a brooch in pond-lily design, enameled in green and white. A silver pendant and belt clasp in chalcedony were from another designer of the same shop. The Chicago Art Institute workers showed good examples in necklaces, rings, brooches, and shirt-waist pins. Miss Preston's necklace of silver-gilt, with medalion and pendant effects of pearl, was a good evidence of what can be done with materials of the simplest sort. B. Bennett's gold pendant, with three amethysts, was thoroughly satisfactory, as was Christia Reade's brooch set with rough pearls. A necklace of fine silver chains, with pendants of butterfly design in blue enamel, somewhat more bizarre in effect than the other work, came from the shop of Mabel Wilcox Luther, of Providence, Rhode Island. E. B. Rolfe, of Boston, sent a scarf-pin of silver and opal. A. G. Collorosi, a gold and turquoise pendant, and James H. Winn, of Chicago, a gold brooch with opal matrix, inlaid with enamel.

Other work in various mediums abounded. The rug industry had a new development in the "De Gontier Weaves," the invention of Miss Julie Gauthier. Miss Mary Moulton Cheney, showed her illuminations for Arthur Upson's poem. The Van Briggles pottery, of Colorado Springs, was again exhibited. Furniture designs, wood-carving, excellent treatment of copper work, lace-making, embroidery, the Berea work, the Deerfield work, and some good book-binding by Edith Griffith of Minneapolis, were worth careful study.

EMMA E. BEARD.



A DEFECT IN AMERICAN ART EDUCATION

Despite our notable achievements in art, we Americans have certain weaknesses which now and again are strongly emphasized. One is claiming special attention at the present time. Now is the St. Louis Fair and the lessons taught by the exhibits being considered by the various nations that vied with each other in the American city last summer. Comparisons in the various branches of exhibits are being made by the world's experts; and while America is receiving her meed of praise, her defects are also being shown in the criticisms that are made.

Baron Myrbach, of the Vienna School of Industrial Art, says that the United States has reached a high plane in sculpture, painting, and drawing,

while the arts and crafts are comparatively in their infancy; and this he thinks leaves an opening through which the superior Austrian products may find a market in America. Considering Myrbach's declaration, and looking over the field, we must admit that he strikes at the weakest point in our pretensions to art. Industrial art does not receive the encouragement it deserves. Of the vast sums which are spent in educating the people there is but a moiety applied to this branch, and that, too, in a limited number of localities.

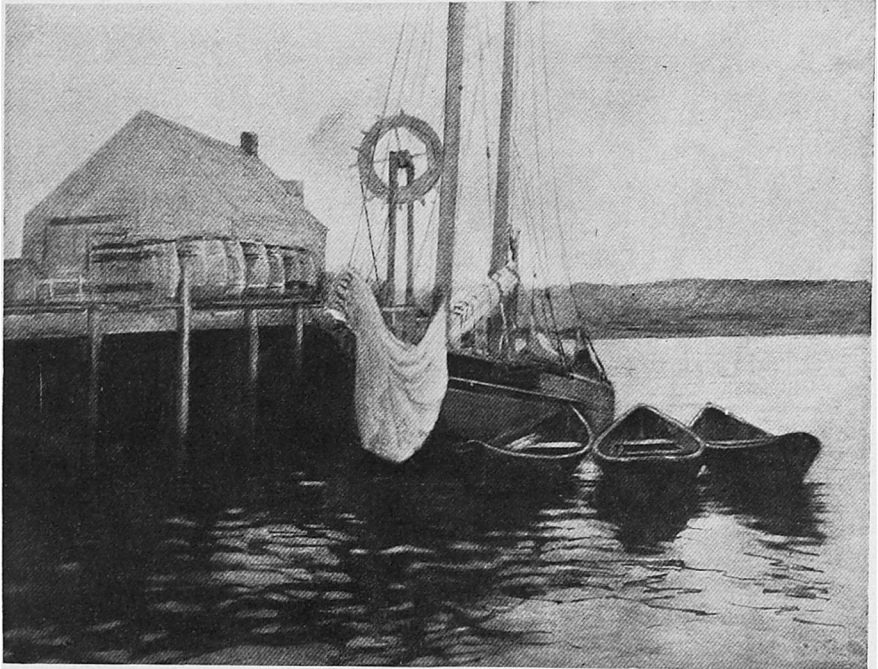
There is but little encouragement given manual training, and even what is given usually meets with a very formidable opposition. There is certainly room for argument against it as our present school



THE TROLLS
By Signor Fosnes
(Minnesota State Art Exhibition)

system is conducted. The facilities are usually such as give the pupil a very superficial smattering, and as time is consumed and the child is also overwhelmed with literary branches, even beyond his capacity to acquire, manual training only adds to an already grievous burden that breaks down the other part of his education and makes him a failure all along the line.

A lack of facilities, and an inability to make manual training fit into our school system as an important branch, is therefore the prime



FISHING-BOATS AT GRAND MANAN

By Gertrude J. Barnes

(Minnesota State Art Exhibition)

cause of the backwardness of this wholly important branch that aids the young man to lay the groundwork for future usefulness in life.

The American people, therefore, as a people, it is observed, are lamentably deficient in arts and crafts, even the German empire recently remarking "that the United States will be a great market for the arts and crafts of Germany."

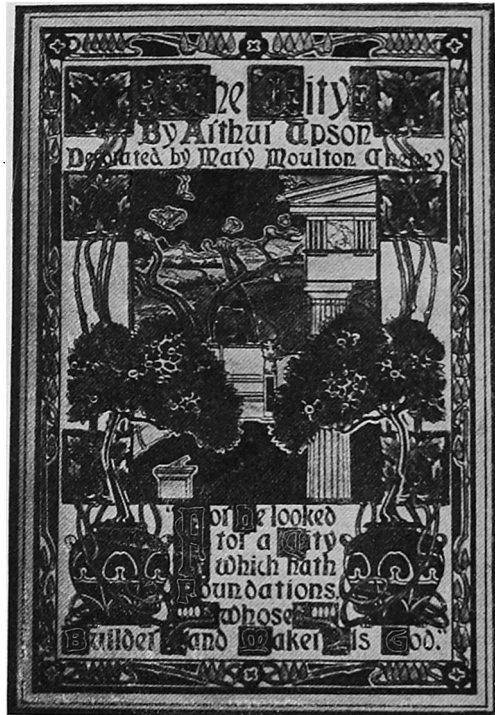
The thoroughly representative collection of the arts and crafts of Germany and Austria at the exposition should arouse the American people from their apathy along these lines, and even where this branch is now receiving attention it should give an impetus to origi-

nality, and shake people out of the rut they are following in wearisome pursuance of the Italian Renaissance, Louis XV. and XVI., Empire and Colonial designs, Sheraton and Chippendale.

Break away from these, show appreciation of the worthy original of the twentieth century, and American men and women with ideas will be encouraged and come to the front with work that is worthy of the American brand. But with a mania for Old World ideas alone, and severe criticism of everything American, whether deserving or not, American ideas of arts and crafts will continue in the background.

In this connection a prevailing fault of our arts and crafts workers may be mentioned—designers are too prone to imitate or copy the products of the Old World. This, doubtless, is due rather to habit or deference to a European vogue than to poverty of ideas. Something peculiarly American, something distinctive of our national life, would reflect more credit on our earnest workers than slavish allegiance to what has caught the fancy of an alien public. This has been done—witness our mission furniture, the pottery and needlework turned out at Newcomb College, and other products savoring of the New World, that have appeared in recent years—and may be done again. Our painters and sculptors who have attained the amplest and soundest meed of fame are those who have been courageous enough to denounce schools and develop their talent in their own way. It should be the same in the broader and in many senses more vital field of arts and crafts. A new life should be prolific of new ideas, and it ill behoves the workers of this country to take hints from foreign art magazines, and ring changes on designs that emanate from conditions and circumstances utterly unlike our own.

R. C.



TITLE-PAGE FOR BOOK
By Mary Moulton Cheney
Minnesota State Art Exhibition